For copies

THE ~~MATSYAPURĀṆA~~ Vāmanapurāṇa - A LINGUISTIC STUDY

SYNOPSIS

CHAPTER - I

INTRODUCTION

Date of the ~~Matsyapurāṇa.~~ Vāmanapurāṇa

Its Importance.

Its place in the Purāṇic literature.

The need for a Linguistic study.

CHAPTER - II

MORPHOLOGY

UN-PĀṆINIAN FORMS AND OTHER ANOMALIES.

Sandhi

(A) Vowel Sandhi: Internal.

Vowel Sandhi: External.

I. Hiatus in two PĀDAS.

(i) Absence of Savarṇ sandhi.

(ii) Absence of Guṇa sandhi.

(iii) Absence of Vṛddhi sandhi.

(iv) Absence of Yaṇ sandhi.

(v) Absence of Other Vowel Sandhi.

II. Hiatus in the same Pāda.

(i) Absence of Savarṇa sandhi.

(ii) Absence of Guṇa sandhi.

(iii) Absence of Vṛddhi sandhi.

(iv) Absence of Yaṇ sandhi.

(v) Absence of other Vowel Sandhi.

(B) Consonant Sandhi.

(C) Double Sandhi.

Nouns.

Compounds.

Numerals.

Taddhitas.

Feminine Forms.

Verbs.

(i) Ātmanepada and Parasmaipada.

(ii) Confusion in Guṇas.

(iii) Saṭ and aniṭ.

(iv) Omission of aṭ and āṭ.

(v) Formative irregularities.

Kṛdantas.

Participles:

(i) Present Participles.

(ii) Past Participles.

Gerunds.

Infinitives.

Simplexes for consatives.

Cansatives for simplexes.

Other Anomalies:

Gender.

Interference with the quantity of a vowel.

(i) Long for short.

(ii) Short for long.

Phonetic Disturbances.

(i) Anaptyxis.

(ii) Haplology.

(iii) Metathasis.

(iv) Synaope.

CHAPTER - III

SYNTAX.

Omission of Verbs.

Omission of case-affixes.

Interchange of cases, Voices and Tenses.

Un-Pāṇinian use of cases:

Anomaly in Concord: Gender.

Anomaly in Concord: Number.

CHAPTER - V.

SEMANTICS.

Tautology.

Figurative uses.

Prepositional Verbs.

Verbs with a cognate object.

Synonyms.

Superfluity or Redundancy in Words.

Idioms and Proverbs.

Use of words in Etymological meaning.

Use of words in Secondary meaning.

Use of Roots in meaning not recorded in Dhātupāṭh

Short forms for complete expressions.

Semantical Etymologies.

CHAPTER - VI.

VOCABULARY:

Rare and uncommon words.

Popular words in uncommon meanings.

Peculiar construction of words.

Recondite formations.

Onomatopoeic words.

Made-up words.

Conceipts.

Vedic archaisms.

CLASSIFIED INDEXES.

BIBLIOGRAPHY.

.-.-.

CHAPTER - V.

SEMANTICS.

Tautology.

Figurative uses.

Prepositional Verbs.

Verbs with a cognate object.

Synonyms.

Superfluity or Redundancy in Words.

Idioms and Proverbs.

Use of words in Etymological meaning.

Use of words in Secondary meaning.

Use of Roots in meaning not recorded in Dhātupāṭhas.

Short forms for complete expressions.

Semantical Etymologies.

CHAPTER - VI.

VOCABULARY:

Rare and uncommon words.

Popular words in uncommon meanings.

Peculiar construction of words.

Recondite formations.

Onomatopoeic words.

Made-up words.

Conceipts.

Vedic archaisms.

CLASSIFIED INDEXES.

BIBLIOGRAPHY.

.-.-.

(3)

[illegible] shock and surprise [illegible] the [illegible]. Bharata lays down that the Marvellous sentiment is to be employed in the conclusion: [illegible] । Nāṭyadarpaṇa explains it [illegible].

A Nāṭaka (drama) may have a number of sentiments but one among them must predominate. In the case of Nāṭaka it is to be Śṛṅgāra or Erotic or Vīra or Heroic. All the sentiments except the Marvellous serve either to attain the desired objective or make its attainment attractive by putting obstacles before it. Such a theme should therefore be taken up by a dramatist as has possibilities throughout of shock and surprise and provides scope for the Marvellous at the end.

Kālidāsa as an instance.

The Plot and its Subdivisions

Having made the selection of theme the dramatist should arrange it properly. The first requirement for this is the selection of incidents. The drama has to be a brief composition. The dramatic canon limits the number of persons in it.

The choice of the subject-matter is the only first step towards a play. In the original the tale has context and a sequel. In putting it into a dramatic composition the context is lost. The dramatist takes upon himself the presentation not of the whole life of anybody but of a few days of his life, which are interesting and stirring. He should therefore look at the entire story and should then see as to which of the incidents can be fit for presentation in drama form. In making plot out of a theme he is working under certain limitations. He is to avoid multiplicity of characters, conflicting incidents and [illegible] of details. The theme even if it is legendary, the dramatist has the freedom to make additions and alterations in it to suit his mission of [illegible].

The plot which the dramatist chooses is divided by the dramaturgists into Principal and Incidental: ādhikārika and gauṇa or prāsaṅgika. The action which succeeds in attaining the desired result is the principal one, the rest incidental.

The Principal subject has the hero himself as the agent as Duṣyanta in the Śakuntala and the other incidents like the Vidūṣaka incident, the Durvāsas incident, the fisherman incident are incidental. The incidental is not to be employed for its own sake but for the success of the Principal one. [margin: [illegible]] Śāradātanaya exemplifying it from the Rāma legend says:

From his birth to his coronation, the principal theme relates to Rāma. The actions of Sugrīva and Vibhīṣaṇa constitute the incidental subject.

Now the theme divided into two parts is to be presented by the playwright as a compact whole. This he achieves by the means of the Elements of Plot, numbered five by Bharata [margin: [illegible]]

arthaprakṛti: बीज, germ, बिन्दु the prominent point, पताका the episode, प्रकरी the episodical incident, कार्य the denouement.

It is not necessary to have all the five Elements. [illegible]

Doctor	मो... / मो...
Medicine	
Ticket	य, या...
How much	काते रेको (पत्र)
	थाउ रास को बात
Class	ढेन्हे रयन
Student	नेदे रयन
Today	वन्नी......
Well	सकाम दी
Unwell	मँइ सकाम
नाराजि	मँइ मी
going	कम राइ पाके
I am going to University.	फोम कम राइ पाके महाविद्याल के
Market	तला...ते
Shop	रान
Buy	सिल...
Book	नेह से...
Want	तोइ कोने
Salt	कज
Banana	कुइशर
Which side does it lead to	रोद मे पार काइ नारे

the Germ, the Prominent point and the denouement.

The Treatment of the Plot

Bharata gives five Explanatory Devices Arthopakṣepakas (lit. communicators of incidents) in drama for giving necessary information of happenings not included in the Plot. These are: The Explanatory Scene (Viṣkambhaka), the Intimating Speech (Cūlikā), the Introductory Scene (Praveśaka), the Continuation Scene (Aṅkāvatāra) and the Anticipatory Scene (Aṅkamukha or Aṅkāsya). These are the five means by which the playwright is to supply the missing links and effect compactness. Bharata emphasizes the necessity of these for drama concise and [illegible]: Incidents which are connected with many (places or persons) are to be compressed by means of the Introductory Scenes [illegible] the Junctures (sandhis). [illegible] the above [illegible]: Sāgaranandin explains [illegible] not be included in the Act. The entire story should [illegible] duration of one and a half Act [illegible] the [illegible] fittingly present all the incidents covering a month or a year. So short Introductory Scenes should be utilized.

The later writers have nothing new to add to the purpose or the definition of these. Dhanañjaya and the authors of Nāṭyadarpaṇa show a novelty in their approach. In order to decide the exact scope of the Explanatory Devices Dhanañjaya prescribes a further division of the Plot into Indicatory Sūcya and Dṛśya–Śravya and assigns the reports of [illegible] Indicatory matters to the five Explanatory Devices.

Rāmacandra and Guṇacandra are still more elaborate. They give a four-fold division of Plot: Indicatory Sūcya, Presentable Prayojya, Inferential (Abhyūhya) and Negligible Upekṣya.

According to Dhanañjaya if the Plot be charming from the very beginning, no Explanatory Device is required. In such cases the main events should follow the very exit of the stage-manager. But if it is otherwise, i.e., if a short introduction is required for the presentation of the main events, an Explanatory Scene should be prefixed to the first Act. The same view is maintained by all the later writers.

The Viṣkambhaka and the Praveśaka

Of the five Explanatory Devices, it is the Explanatory and the Introductory Scenes which are more important because of their greater use in the [illegible]. Bharata defines the Explanatory Scene as:

"The Explanatory should employ male characters of middle rank such as cultured priests, ministers and Kañcukin etc. and [illegible] opening Junctures Mukha-Sandhi of the Nāṭaka. It has two varieties Pure (Śuddha) and Mixed (Saṅkīrṇa). The former has characters of middle rank only and the latter a combination of characters of both the middle and the lower ranks.

For the Introductory Scene the definition of Dhanañjaya, [illegible] than that of Bharata, may be

ntra. It is as follows: (4) 5)

The Introductory Scene which is quite similar (to the Explanatory Scene) and is performed by inferior characters in language that is not elevated, explains between two Acts, matters that have been omitted.'

The similarities in nature and function of the Introductory Scene with those of the Explanatory Scene are far too evident. The only distinction are on points of language and characters. In the Introductory Scene Sanskrit - employed to be - and has no scope for use for it is the inferior characters who play part in it and the language that they use being is also not elevated, though there are views that it could also be used, as says S'aradatanaya, by Sanskrit - speaking inferior characters like Viṭa, hermits, Sadhus etc.

The other distinction relates to the placement of the two scenes. According to Dhanañjaya's generally accepted formulation Explanatory Scene may be used anywhere in the Nāṭaka and the Prakaraṇa while a Introductory Scene is to be used only after the First Act is over.

The use of the Explanatory devices is prescribed in the Nāṭaka the Prakaraṇa and other cognate varieties only. The themes of these, being complex and wider in scope, require such information to make the situation clear. The other varieties of Drama deal with shorter themes and so the intervention of the Explanatory devices would impede the course of events.

Cūlikā, Aṅkāsya and Aṅkāvatāra

The Intimating Speech, the Anticipatory Scene and the Continuation Scene are comparatively less important Explanatory devices.

Bharata's definition of Cūlikā:

When some points are explained by characters of high, middle or low ranks from behind the curtain, it is Intimating Speech:

[illegible]

[illegible]

Generally this device is used to introduce a new character. In Mālavikāgnimitra, Act II a voice from behind the curtain welcomes a female hermit & thus reveals the identity of the incoming character.

About the nature of the Anticipatory Scene, Aṅkāsya there is difference of opinion among scholars. According to Bharata "When the detached beginning of an Act is summarized beforehand by a male or a female character it is called the Anticipatory Scene.

According to Sāgaranandin the Anticipatory Scene furnishes in brief a summary of a later Act e.g. the dialogue between Kāmandakī and Avalokitā in the Mālatīmādhava, Act I.

According to Dhanañjaya, in an Anticipatory Scene the characters allude at the end of an Act to the subject of the following Act, e.g. the Mahāvīra-carita of Bhavabhūti. There Sumantra enters and asks, Janaka, S'atānanda and Paraśurāma to go to meet Vasiṣṭha and Viśvāmitra which characters the next Act begins with those very characters.

With regard to the Continuation Scene Aṅkāvatāra also there is difference of opinion. According to Bharata it falls between two Acts or within an Act and relates to the purpose of the theme. According to Sāgaranandin it is the indication of the following Act by some character towards the end of the previous Act. The introduction of a description of an elephant suffering from excessive heat ...

(6)

Jimutavahana in the Nagananda at the end of Act I.

According to Dhananjaya, it is the occurrence of an Act at the end of the previous Act, without separation from it, e.g. the Malavikagnimitra of Kalidasa where at the end of the 1st Act when all are about to start for the theatre to witness the music competition the Vidushaka says that the sound of the musical instruments would indicate the proper time to go. The First Act ends here and the second begins with the sound of the musical instruments.

Stages of Action (Karyavastha)

The five Elements like बीज, बिन्दु etc. belong to the Plot, the body (Sarira) of the drama and not to the Action which also has its own course of development. The situation and the action go side by side ending in a harmony of purposes and situations. Bharata speaks of five stages of Action (Karyavastha). These are: Beginning (Prarambha), Effort (Prayatna), Prospect of Success (Prapti-sambhava, Praptyasa), Conditional Attainment of the Success (Niyatapti) and Result (Phalayoga or Phalagama):

प्रारम्भश्च प्रयत्नश्च तथा प्राप्तेश्च सम्भवः।
नियता च फलप्राप्तिः फलयोगश्च पञ्चमः॥

The linking of the Elements of the Plot and the Stages of Action is done by means of Junctions (Sandhis) which also are five in number: the Opening (Mukha), the Progression (Pratimukha), the Development (Garbha), the Pause (Vimarsa or Avamarsa) and the Conclusion (Nirvahana). These five serve as the five couplets in a drama:

[illegible] परिकीर्तिताः।
पञ्चभिः सन्धिभिर्युक्तः [illegible]

each stage of Action, showing the completion of each. The Junctions are the means of linking the Elements of the Plot with the Stages of Action.

The Five Elements of the Plot

The Bija:

It is considered to be the starting point of the Plot. It is sown in the very beginning. At the time it appears to be insignificant but as it develops it assumes greater and greater importance. Bharata defines it as follows:

"What appears as small but spreads in various ways and leads to the Result, is known as the Bija."

स्वल्पमात्रं समुत्सृष्टं बहुधा यद्विसर्पति।
फलावसानं यच्चैव बीजं तदभिधीयते॥

This Element of Plot is the most important as all the later situations until the end of the Plot issue from it.

The Bija is normally given out in the Introduction (Prastavana) by the Sutradhara as in the Ratnavali and at times in the Explanatory Scene before the First Act as in the Malavikagnimitra where the conversation of the maid-servants of the Queen gives out the Bija. The Introduction is the most fitting place for the Bija to be discovered as, ...

(7)

the Introduction would be inadequate. But in such cases the Sāhitya Darpaṇa insists that the Germ has again to be presented by in the very first scene by the hero, the opponent of the hero, the chief Minister or the like: [illegible] [illegible] । As the Sūtradhāra is unessential, a presentation of the Germ by such a character is necessary. After presenting the Germ, Sāgaranandin points out that it should be emphasised through double meaning words (pratīkāśa), as in the Veṇīsaṁhāra, or similarity of sense (chāyā) as in the Jānakī-Rāghava or Expression of face as in the Kundamālā.

The Prominent Point (Bindu)

The Germ being provided the Action follows. There is every possibility of its being diverted from the right track. The second Element of the Plot is designed to check such diversion and is said to be equal in importance with Germ. Bindu or the Prominent Point is so called as it spreads like a drop of oil on the water as explained by Dhanika or like rain drops that pervade the whole space upto the horizon at the time of rain as explained by Sāgaranandin. The dramatist must be very careful in presenting the plot as a whole and hence should attempt to unite all actions with a common link of purpose. This purpose is served by Prominent Point. Bharata says: That which sustains the continuity till the end of the play even when the chief objects (for the time being suspended) is called the Prominent Point.

प्रयोजनानां विच्छेदे यदविच्छेदकारणम् ।
यावत्समाप्तिर्बन्धस्य स बिन्दुरिति संज्ञितः ॥

Whenever the main action of the play is thwarted by extraneous events and the chief end of the play sometimes goes out of sight the dramatist is to use the Prominent Point to restore the continuity. The definition of Daśarūpaka — अवान्तरार्थविच्छेदे बिन्दुरच्छेदकारणम् may be viewed in this light. अवान्तरार्थविच्छेदे means when the secondary matter is interrupted. It can as well be construed as when the principal matter is interrupted by the subsidiary one.

To the question — How the Prominent Point is to be employed the answer is that the dramatist should ensure that the motif of the play is recalled at definite intervals so that the audience may not lose sight of the chief end of the play. Sāgaranandin exemplifies the Prominent Point from the Veṇīsaṁhāra. The denouement of the drama is the tying of the hair of Draupadī after defeating the Kauravas & the dramatist uses in almost in all the Acts some such incident as reminds the wrath against the Kauravas and give continuity to the plot. According to another view the Prominent point prescribes the reiteration of the essence of the dramatic theme in every Act.

The Episode and the Episodical Incident

The third Element of the Plot is called the Episode or Patākā, literally meaning a flag. [illegible] [illegible] [illegible] [illegible] significance of the drama [illegible] [illegible] [illegible] of the play [illegible]

Element presents a different story altogether having, however, a bearing upon the Principal subject. The Episode and the Episodical Incident constitute the Incidental subject.

The Sub Plot goes side by side with the Principal Plot but it must subserve the interest of the Principal plot. Bharata says:

The subject which is introduced in the interest of the Principal subject is called the Episode:

यद्वृत्तं हि परार्थं स्यात् प्रधानस्योपकारकम् ।
प्रधानवच्च कल्प्येत सा पताकेति कीर्तिता ॥

The Episode brings in a new element in a play. It takes the form of a Sub Plot having its hero with a definite end to achieve. ~~It extends no more than one Juncture.~~ This, however, must not be independent but only serve to promote the cause of the chief hero. The examples are the Episodes of Sugrīva and Vibhīṣaṇa in the Rāma legend. Sugrīva and Vibhīṣaṇa do attain their respective ends but they render the activities of Rāma, the hero, more complex and more interesting. The Episode is not to be limited to only one Juncture. According to Bharata it may extend up to the third or the fourth Juncture. It, however, is logical that the sub Plot should come to an end before the attainment of the Result. Otherwise it would fail to further the cause of the hero.

The Episodical Incident (Prakarī) is almost the same as Episode. The only distinction is that while the Episode continues for a number of Acts or a subsidiary story, the other is merely an incident. Bharata defines it as:

That whose result is presented only for the (principal) purpose of the main plot and which is free from any sequel, is called the Episodical Incident:

फलं प्रकल्प्यते यस्याः परार्थायैव केवलम् ।
अनुबन्धविहीनत्वात् प्रकरीति विनिर्दिशेत् ॥

An example of this is the Jaṭāyu-Rāvaṇa incident in the Rāma legend.

The use of the Episode and the Episodical Incident depends upon the nature of a drama. Thus it is not necessary that all the five Elements of Plot must find a place in a drama. The Nāṭyadarpaṇa clearly points this out. Says it:

"By the word 'if' (in the definition) is denoted the non inevitability of the (the Episodical Incident) like that of the Episode, the difference with the Episode is due to its irregular use and want of an end.

The Denouement (Kārya)

The last Element of the Plot is the Denouement (कार्य). It paves the way for the hero to achieve the desirable end and herein all his activities culminate. Bharata says:

यदाधिकारिकं वृत्तं सम्यक् प्राज्ञैः प्रयुज्यते ।
तदर्थो यः समारम्भस्तत्कार्यं परिकीर्तितम् ॥

Viśvanātha says:

That which constitutes the chief object and is the ultimate cause of all activities and for the achievement of which all accessories are brought in is the Denouement (Kārya).

The Plot and the Action both having displayed all the possibilities converge here and the action of the hero is crowned with success. The Juncture provided for showing this situation of fulfilment is fittingly termed the Conclusion (Nirvahana).

So far as the compulsory use of the Elements of the Plot is concerned, only the Germ, the minor Plot and the Denouement are considered inevitable in every plot. The use of the Episode and the Episodical Incident is optional depending upon the discretion of the dramatist.

The Five Stages of Action.

The plot unfolds itself with the introduction of the Germ which in its turn initiates the dramatic action. The action aims at attaining a particular end suggested by the Germ. Being attracted by the end so suggested, the hero feels a strong desire for it and sets himself to work in order to achieve it. These two phases of the hero's action are termed as Beginning (Arambha) and Effort (Yatna). Arambha is defined by Bharata as: "The presentation of eagerness alone for the attainment of the commendable result arising from the Germ is called the Beginning."

औत्सुक्यमात्रबन्धस्तु यद् बीजस्य निबध्यते।
महतः फलयोगस्य स खल्वारम्भ इष्यते॥

This stage of the Action is purely dependent upon the Germ and so it follows the Germ closely in every play. The Germ and the Action are linked together.

The Effort (Prayatna) is defined as: "The striving of the hero towards the attainment of the result which is not in view and showing further eagerness (about it)."

अपश्यतः फलप्राप्तिं व्यापारो यः फलं प्रति।
परं चौत्सुक्यगमनं स प्रयत्नः प्रकीर्तितः॥

At the effort stage, though the result is not visualized, expression is given of the determination and zeal of the hero to achieve it through necessary action. The chief feature of this stage is great restlessness on the part of the hero. This is the proper stage for the cropping up of some other subsidiary episodes, if the plot allows them, which may either retard or encourage him. Here is introduced the Episode or the Episodical Incident. The Aryaka episode in the Mrcchakatika, for example, retards the union of Carudatta with Vasantasena but helps to serve the hero's end. Thus the action proceeds against heavy odds which at the same time render the desire of the hero more intense. This intensity keeps on the rise up to the third stage of Action where the possibilities of success and failure are evenly balanced. The third stage can therefore rightly be called the climax of dramatic action.

Prospect of Success

The effort goes on more vigorously due to many obstacles put in the way of the hero, and at [illegible] of light in darkness. This finding of the way must be termed

(10)

as climax and this point of [illegible] to the third stage of Action called the Prospect of Success (प्राप्त्याशा).

Bharata's definition of it is:

When the attainment of the object is slightly suggested by an idea, it is [illegible] known as the Prospect of Success.

[illegible] — प्राप्त्याशा [illegible]।

Courageously facing and fighting with all the obstacles the hero finds himself in a position to achieve the end. Though there remain many more impediments to surmount, the hero somehow experiences a comforting prospect. The Natyadarpana defines प्राप्त्याशा as "a slender hope of [illegible] result due to only some expedients".

Conditional Success (नियताप्ति)

The efforts of the hero to reach the goal transform itself into the Prospect of Success at which stage the hero feels assured of the [illegible] of success. As the hero proceeds from the pinnacle of his patience, the seven and hope, the poignancy of his emotions lessens a bit and the Prospect of Success strengthens his confidence. He then reaches the stage which is characterised as Conditional Success (नियताप्ति) which is definitely a lower scale on point of expectancy than the previous one. With further efforts or supernatural assistance the hero overcomes the remaining obstacles and succeeds in achieving the desired objective, at the last stage of Action, the Attainment of the Result.

From beginning there is a gradual heightening of emotions upto the stage of Prospect of Success and from then onwards to the Attainment of Result a gradual decline, the difficulties being gradually eliminated and success getting nearer achievement. Underlying the various stages of Action there are five Elements of Plot and the five are [illegible] [illegible]. The movements of the Junctures [illegible], the Action, and the Junctures may be presented in the following diagram:



Stages of Action

- Beginning आरम्भ
- Effort यत्न
- Prospect of success प्राप्त्याशा
- Conditional success नियताप्ति
- Attainment फलागम

Junctures

- Opening मुखसन्धि
- Progression प्रतिमुखसन्धि
- Development गर्भसन्धि
- Pause विमर्शसन्धि
- Conclusion निर्वहणसन्धि

Elements of Plot

- Germ बीज
- Prominent Point बिन्दु
- Episode पताका
- Episodical incident प्रकरी
- Denouement कार्य

The Five Junctures

The Junctures, as said above, have been conceived as the means of 'knitting the plot' and its action. Although they divide the plot into sections, they do not part it asunder. The word sandhi literally means joining and in the technical sense it serves both the purposes — breaking the play into sections and maintaining links. They are five in number. The first junction is the Opening or मुख. It is defined by Bharata as:

'That part of a play, in which the Germ is brought into being as the source of many objects and sentiments is called in consideration of the body the Opening':

यत्र बीजसमुत्पत्तिर्नानार्थरससम्भवा |
काव्ये शरीरानुगता तन्मुखं परिकीर्तितम् ||

The Opening Juncture is primarily concerned with the Germ, the Beginning and the Sentiment.

The Progression (प्रतिमुख)

The Progression aims at showing the second stage of the Action, the Effort of the hero. The Germ having come to light in the Opening, now assumes a greater importance and allures the hero who now embarks upon a vigorous search to get at the thing suggested by the Germ. Thus the alluring, though elusive, germ and the vigorous effort of the hero to get the desired object suggested by it constitute the Juncture of Progression.

The Germ, the Prominent Point, the Effort and above all the Sentiment are displayed in the Progression.

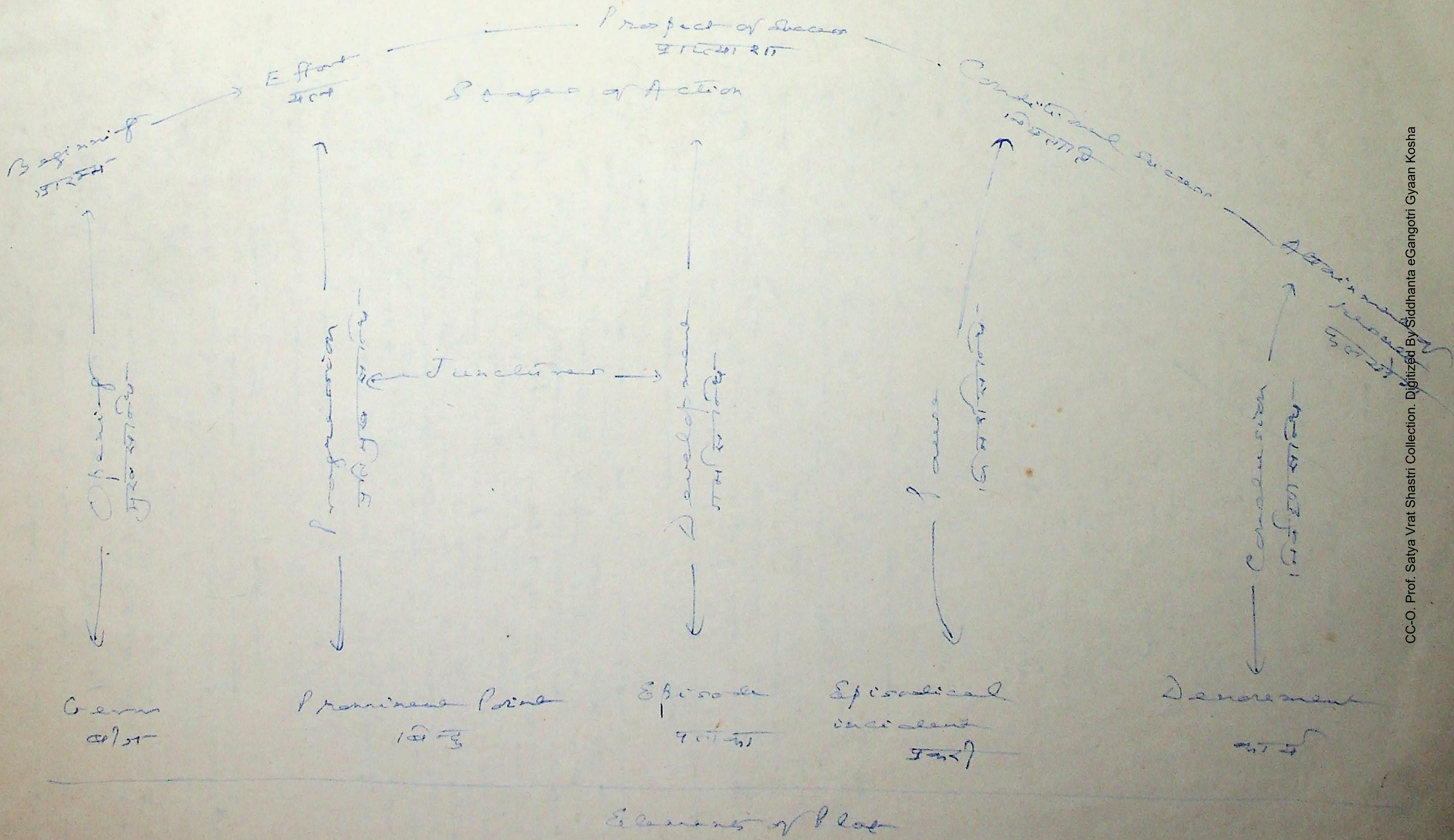
The Development (गर्भ)

The course of events brings the hero to the stage of the Prospect of success. Surmounting very many difficulties he reaches a point where from he finds a way, runs to follow it, but again falls into a whirlpool of troubles but still does not lose heart. In this stage of Action there is a tumultuous restlessness both in the emotions and the actions of the hero. This Juncture showing this situation and the third stage of the Action called the Prospect of Success is known as Development. Bharata defines it as:

'The sprouting of the Germ, its attainment or non-attainment and search for it, is called the development':

उद्भेदस्तस्य बीजस्य प्राप्तिरप्राप्तिरेव वा |
पुनश्चान्वेषणं यत्र स गर्भ इति संज्ञितः ||

This Juncture marks the climax of the Action [illegible] the central section of the drama and is called [illegible]


Stages of Action
Beginning
आरम्भ
Effort
प्रयत्न
Prospect of success
प्राप्त्याशा
Conditional success
नियताप्ति
Attainment of result
फलागम
Opening
मुखसन्धि
Progression
प्रतिमुखसन्धि
Junctures
Development
गर्भसन्धि
Pause
विमर्शसन्धि
Conclusion
निर्वहणसन्धि
Germ
बीज
Prominent Point
बिन्दु
Episode
पताका
Episodical incident
प्रकरी
Denouement
कार्य
Elements of Plot

The Five Junctures

The Junctures, as said above, have been conceived as the means of binding the plot and the action. Although they divide the plot into sections, they do not part it asunder. The word सन्धि literally means joining and in the technical sense it serves both the purposes — breaking the plot into sections and maintaining the link. They are five in number. The first is called the Opening or मुखसन्धि. It is defined by Bharata as:

'That part of a play, in which the Germ is brought into being as the source of many objects and sentiments is called in consideration of the Body the Opening':

यत्र बीजसमुत्पत्तिर्नानार्थरससम्भवा ।
काव्ये शरीरानुगता तन्मुखं परिकीर्तितम् ॥

The Opening Juncture is primarily concerned with the Germ, the Beginning and the Sentiment.

The Progression (प्रतिमुख)

The Progression aims at showing the second stage of the Action, the Effort of the hero. The Germ having come to light in the Opening, now assumes a greater importance and allures the hero who now embarks upon a vigorous search to get at the narrowly suggested Germ. Thus the alluring, though elusive Germ and the vigorous efforts of the hero to get at the desired object suggested by it constitute the Juncture of Progression.

The Germ, the Prominent Point, the Effort and above all the Sentiment are displayed in the Progression.

The Development (गर्भ)

The course of events brings the hero to the stage of the Prospect of Success. Surmounting very many difficulties he reaches a point where from he finds a way, leading to fulfilment, but again falls into a whirlpool of troubles but still does not lose heart. In this stage of Action there is a continuous restlessness both in the emotions and the actions of the hero. This Juncture showing this situation and the third stage of the Action called the Prospect of Success is known as Development. Bharata defines it as:

'The sprouting of the Germ, its attainment or non-attainment and search for it, is called the development':

उद्भेदस्तस्य बीजस्य प्राप्तिरप्राप्तिरेव वा ।
पुनश्चान्वेषणं यत्र स गर्भ इति संज्ञितः ॥

This Juncture marks the climax of the Action. Representing as it does the [illegible] of the drama it is called गर्भ (development i.e. middle).

The Pause

The Prospect of Success leads the hero to a close proximity of the desired end. After this the tempo of the Action becomes leisurely. The heap of perplexities dwindles away and an easy way presents itself to the hero. He now reaches a position where he can stop for a while and consider his own progress, the distance still to be covered and the shortcomings. Consolidating the pros and cons he realizes a partial success. The fourth Juncture, the Pause, shows the fourth stage of the Action known as the Conditional Success. Bharata defines it as:

"The pause (Vimarśa) where the Germ that has spread in its development, on account of some temptation, anger or distress is called the Juncture of that name (i.e. Pause):

गर्भनिर्भिन्नबीजार्थो विलोभनकृतोऽपि वा ।
क्रोधव्यसनसंयुक्तो विमर्शः स इति स्मृतः ॥

In this section of the drama, the Germ passing through the Development, and putting on an attractive form allures the hero on one hand and, on the other he is confronted with formidable obstacles. With the assurance of Success realized in the previous stage, he now turns to deliberation of the situation. Due to this nature the Juncture is called Vimarśa which literally means deliberation. There is thus a review of the situation in this Juncture. The result appears now to be near at hand and becomes a certainty. Still there is some apprehension. Though most of the complications have come to an end the hero feels afraid and loses heart. This perplexity makes the success conditional. These conditions arise out of calamities, anger, lust, curse etc. According to Sāgaranandin this arises due to some cause of allurement, anger and calamity: स विमर्शस्त्रिधा भवति – विलोभनकृतः, क्रोधजो व्यसनजश्च । Dhanañjaya also says the same. The Nāṭyadarpaṇa does not give any fixed number but states broadly: 'Thus the Juncture of Pause comes about due to many causes.' It further says: 'This Juncture though it falls within the scope of the Conditional Success stage of the Action and there can be no misgiving about the possibility of the Attainment of the Result, is full of doubts. The reason lies in that the forces for and against the attainment of the result are equally powerful in it. Moreover, the principle that great men strive to their utmost even when confronted with so many obstacles conditions the attainment of the result. Furthermore, to show that although prosperity is attended with so many difficulties one should not flinch, in spite of their onslaughts when the result is near at hand — the difficulties must be put in this Juncture.'

The Conclusion (Nirvahana).

The last Juncture is fittingly called the Nirvahana, the Conclusion. Up till now all through the Junctures the Germ, the Prominent Points, the actions, the emotions, all these were tending towards the culminating point of fulfilment. Now an end of all the strivings and sufferings awaits the hero. The machinations of the criminal forces have now been completely overcome. Even the supernatural obstacles are removed and

in his enjoys the possession of his desired object.

Bharata defines Conclusion as follows:

'Bringing together the objects (of the Junctures) such as the Opening etc. along with the Germ when they have attained fruition is called the Conclusion.'

The Plot, both principal and the subsidiary, and the action converge together and bring about the desired result and thus the Germ sown at the Opening attains maturity here and bears fruit.

According to the Natyadarpana Conclusion is veritably that Juncture wherein the Germ in its entirety, all the stages of the Action, the different emotions and feelings, the Junctures such as the Opening etc. reach the desired end. In this Juncture the Germ succeeds in reaching its fruit and naturally the dramatic action comes to a successful conclusion granting proper results to such persons as the hero, the heroine, the opponent of the hero and the like. This Juncture is as important as the Opening following the natural law that every action must have a beginning and an end.

Five Modes of Introduction

~~Bharata enumerates the varieties of the Introduction cases:~~

उपोद्घात: Before dealing with the Introduction to the play, we will have to say something about the सूत्रधार and the स्थापक. The सूत्रधार is the Stage-Manager. Bharata prescribes the reciting of the Benediction Nandi, by him in an equable voice. The Stage Manager thus forms a chief part of the Benediction portion of the Preliminaries, with the drama proper he has nothing to do. According to Bharata the presentation of the drama proper and the statement of the preliminary facts such as the names of the play and the playwright, the occasion of the performance and the announcement of the entrance of the different characters are the duties of the Introducer the स्थापक who resembles the Stage manager in manner and appearance. A confusion arises over the role of the Introducer. Excepting dramas/ ~~of Bhasa and~~ a few others the Bharatan Introducer has no place. Everywhere his duties are assigned to the Stage Manager the Sutradhara. Visvanatha gives a plausible explanation. According to him with the gradual discontinuance of the full fledged preliminaries, the single Stage Manager comes to perform both the functions — those of the chanting of the Benediction and of the announcement of the preliminary facts regarding the drama and the dramatist.

Bhasa seems to have been the first playwright to use the सूत्रधार as the स्थापक. Bana Bhatta hinted, it seems, at the special feature of the Bhasa dramas when he said: the plays begun by the सूत्रधार having many roles and episodes, Bhasa attained great fame:

सूत्रधारकृतारम्भैर्नाटकैर्बहुभूमिकैः।
सपताकैर्यशो लेभे भासो देवकुलैरिव॥

Bhasa's innovation, it appears elicited appreciation from the later poets.

Bharata prescribes that the Stage Manager should present himself as a divine person or a human being or a mixture of both in accordance with the subject matter. If the subject matter comprises [illegible] celestial, [illegible]

the Stage Manager should ...
being. Bharata prescribes the use of Sanskrit by the Stage Manager as his speech is to follow the Verbal style (Bharati Vrtti) which is:

या वाक्प्रधाना पुरुषप्रयोज्या स्त्रीवर्जिता संस्कृतवाक्ययुक्ता ।
स्वनामधेयैर्भरतैः प्रयोज्या सा भारती नाम भवेत्तु वृत्तिः ॥

Five Modes of Introduction

Bharata enumerates five varieties of Introduction. They are: the Accidental Interpretation (उद्घात्यक), the Opening of the Story (कथोद्घात), the entrance of a character (प्रवृत्तक), and the Transference (अवलगित). The definitions of these though undergoing slight changes from time to time have retained their original character.

Udghatyaka

Udghatyaka or the Accidental Interpretation is that mode of Introduction which is executed according to Bharata through a different interpretation given to a particular statement by a change of the context, which brings about the entry of the main character. Thus:

पदानि त्वगतार्थानि तदर्थगतये नराः ।
योजयन्ति पदैरन्यैः स उद्घात्यक उच्यते ॥

In it the Stage Manager says something which is overheard and construed differently by one of the main characters who then enters the stage. Visvanatha gives the example from the Mudrā-rākṣasa. In it the Stage Manager reads out a verse the simple meaning of which is related to the moon - Candra. But the moment he says the demon Rahu wants to overpower Candra (the moon), Canakya, the chief Minister of Candragupta, enters enraged because he thinks that somebody is mentioning about the defeat of his favourite king Candragupta. He construes the word Candra differently, as Candragupta Maurya. This is the device the dramatist adopts to usher Canakya in.

Kathodghata

It is another means for introducing a character. According to Bharata when the character enters the stage either repeating the very words of the Stage Manager or considering the meaning of what is said by him it is कथोद्घात or Opening of the Story:

सूत्रधारस्य वाक्यं वा यत्र वाक्यार्थमेव वा ।
गृहीत्वा प्रविशेत्पात्रं कथोद्घातः स उच्यते ॥

The introduction of Yaugandharayana in the Ratnavali can be cited as example. The Stage Manager there reads out a verse proclaiming the omnipotence of Fate and immediately Yaugandharayana, the chief Minister of the hero, enters repeating the same verse and appreciating the truth of the sentiment. As here the character enters uttering the very words of the Stage Manager, it is of the first variety.

Sometimes the character enters not repeating the exact words of the Stage Manager, but weigh-

(16) ing the meaning of it. That is the second variety of the type. The Veṇīsaṁhāra supplies an example of it. The Stage-Manager there recites a verse which has a double meaning. Apparently the verse meaning goes in favour of the Kauravas. The implied meaning, however, due to Śleṣa just the opposite of it. Bhīmasena, a Pāṇḍava brother, takes only the ~~implied~~ meaning here, and enters the stage cursing the Stage Manager as a liar. How can the sons of Kuru live in peace so long as he is alive, says he.

It may in passing be mentioned here that the entering character is not to meet the Stage Manager on the stage. The dramatist is to remember the fact that the Stage-Manager is an outsider so far as the performance of the drama is concerned. His function is only to introduce the characters. He is on the stage as an officer of the dramatist to announce the names of the drama, the author and the drama and by his well contrived speech to help the entrance of the characters. So the first response to his words or their sense comes from behind the curtain (Nepathya). He thus supplies the link and goes out. Immediately after words enters the hero repeating what he had said from behind the curtain. The rules place the elaboration of the dramatic theme after the introduction is over. -- ततो वस्तु प्रपञ्चयेत्.

Prayogātiśaya

Bharata defines it as one in which the part or performance of the Stage Manager is superseded by another in such a manner that a character is suddenly brought on the stage:

प्रयोगेऽत्र प्रयोगं तु सूत्रधारः प्रयोजयेत् ।
ततश्च प्रविशेत् पात्रं प्रयोगातिशयो हि सः ॥

In this type the performance of the Stage Manager gets interrupted by some one else from behind the curtain and he interprets the interruption in such a way that the interpretation itself provides for the presentation of a dramatic character on the stage. Diṅnāga's Kundamālā furnishes an example of it. There when the Stage Manager is about to call his fellow actor he is shown listening to the call of some one else. He says it is Lakṣmaṇa calling Sītā [illegible] to the forest. Thus by his interpretation he keeps Lakṣmaṇa to come on the stage.

The Daśarūpaka and the Bhāvaprakāśana differ in their definition of the type of introduction. According to the Daśarūpaka the character is to be introduced in this type by such sentences as here comes the hero etc. The example cited by the commentator Dhanika is one of Abhijñānaśākuntala where the Sūtradhāra's words ~~and with the remark~~: Like the King Duṣyanta (attracted) by the running antelope: एष राजेव दुष्यन्तः सारङ्गेणातिरंहसा. The Bhāvaprakāśana accepts the Daśarūpaka definition but does not provide any example of it.

Pravartaka

Dhanañjaya and Viśvanātha call it differently. Dhanañjaya Pravṛttaka and Viśvanātha Pravartaka. Both of them, however, interpret it the same way. According to Bharata a character is introduced ~~of~~ on the basis of the action in progress by the Stage Manager. Dhanañjaya replaces action by season. According to him a character is introduced by means of the similarity of the season described: [illegible] (or [illegible]) प्रवृत्तकम्. Both Daśarūpaka and the Sāhityadarpaṇa exemplify it from an anonymous [illegible] where the Stage Manager also describes the season of autumn making the entrance of the hero Rāma.

Avalagita

Bharata defines it as: "When (anything) occurring (in relation to) something is made to accomplish something else, it is known as Avalagita or Transference." The example of it given by Visvanatha is that of the Abhijnana Sakuntala in which Sutradhara arranges something to serve his own purpose — he asks the actress to sing a song to please the audience — but suddenly applies it also to introduce the hero.

Dhananjaya's interpretation, however, is different. According to him Avalagita has two varieties and both of these, while aiming at different purposes, help the stage manager to introduce characters. He exemplifies these from the उत्तररामचरित and the छलितराम (untraced). Curiously enough the illustrations do not belong to the Introduction of either drama.

Prayogatisaya and Avalagita

These are almost similar. Both these bring about the entrance of the hero with the help of a matter meant for some other purpose. The similarity is further proved by the illustration. According to Dhanika the Sakuntala prologue is an example of Prayogatisaya and according to Visvanatha of Avalagita.

In fact of all the modes of Introduction, the Kathodghata (opening of the story), the ~~En~~ Pravrttaka (Entrance of a character) and Avalagita (Transference) have special features. The other two the Udghatyaka (Accidental interpretation) and the Prayogatisaya (Particular presentation) can easily be included in the Kathodghata (opening of the story) and the Avalagita (Transference) respectively.

The use of Patakasthanakas

Of all the various methods thought of by the theorists to give savour and charm to the play, the use of the Episode-indications (Patakasthanakas or Sthanas) commands a prominent position. These पताकास्थानकs add a peculiar charm to the plot by their suggestive power. These serve to a great extent the same function as the 'dramatic irony' in Shakespearian plays and hence are highly appreciated by the cultured audience.

What is the Episode-indication? In answer to this Bharata says that it is a statement that conveys a definite meaning in its own context but which on further thought, refers to some future events in the play:

यत्रार्थे चिन्तितेऽन्यस्मिन् तल्लिङ्गोऽन्यः प्रयुज्यते।
आगन्तुकेन भावेन पताकास्थानकं तु तत्॥

He speaks of 4 different types of it. The general definition and classification of this have been accepted with nominal change of words in the later treatises, viz., the नाटकलक्षणरत्नकोश, the नाट्यदर्पण and the साहित्यदर्पण. Dhananjaya, although following Bharata in his definition, speaks of only 2 types. All the treatises however hold this to be an embellishment (भूषण) of high order in the drama. The Natyadarpana

definition of it is very lucid: The matter that, aiming at a particular purpose or measure, promoting thereby the chief end of the play, is called the Episode-indication. The Episode-indication thus serves two purposes, the further purpose being the more important.

The use of one statement apparently meant to express one sense but really suggesting something more significant gives rise to an intellectual pleasure in the audience. In fact the rigid use of these is considered to be the proof of the dramatist's skill and the works of the master artists abound in these.

The most apt use of this by Kālidāsa is in the Śakuntalā in the very first Act and vouches for the truth of the epithet 'embellishment' given to it. Riding on a chariot King Duṣyanta chases a deer. The hermits of Kaṇva's āśrama ~~at~~ come between him and the deer and bid him not to kill the deer, that being one of the hermitage: आश्रममृगो ऽयं न हन्तव्यो न हन्तव्यः।

न खलु न खलु बाणः संनिपात्योऽयमस्मिन्
मृदुनि मृगशरीरे तूलराशाविवाग्निः।

"Don't, oh dear hurl your arrow on this tender body of the deer, like fire on the heap of cotton. Oh, where is the too unsteady life of the poor deer and where are the adamantine and sharp-piercing arrows of you."

The saying of the hermits is apparently related to the hunting of the deer but another suggestion crops up from ~~this~~ it which strikes at the heart of the Sahṛdaya. They realize instantly the fact that the love-arrows of the king, experienced in love-making, will prove fatal to the innocent girl Śakuntalā.

In the Nāgānanda of Śrī Harṣa, the hero Jīmūtavāhana, out of his benevolence, decides to save Śaṅkhacūḍa the Nāga, by offering himself to be devoured by Garuḍa. But the Garuḍa does not agree to the proposal and consequently does not give him the red garment to be worn by the victim. Jīmūtavāhana is distressed at not being able to save the Nāga. At that very moment a messenger comes and ~~delivers~~ offers a red garment to him, sent by his mother-in-law. The red garment is sent to him for quite a different purpose but the hero takes its help to fulfil his determination of self-sacrifice. Though there is no direct foreshadowing of the future, the hero finds a new significance of the garment and uses it for a different purpose which promotes the chief end of the play.

This is the first type of the Patākāsthānaka, the definition of which in the Nāṭyaśāstra is: The sudden development of a meaning due to an indirect suggestion: सहसैवार्थसम्पत्तिर्गुणवत्युपकारतः. Rāmacandra & Guṇacandra define it as a sudden gaining of the desired end and illustrate it from the Ratnāvalī like Viśvanātha in the Sāhitya-darpaṇa. There we find the hero, Udayana, the hero suddenly getting Sāgarikā within his embrace, mistaking her to be the queen, Vāsavadattā.

The second type is defined by Bharata as 'The use of words having clearly two meanings,' e.g. (यथा: सानिध्यं [illegible] [illegible]-समासमत्) ... the Sūtradhāra
e.g. [illegible]

(19)

Say: let the sons of the king of the Kurus who have adorned the earth with devotion and put an end to fighting be happy, along with all their servants.

निर्वाणवैरदहनाः प्रशमादरीणां
नन्दन्तु पाण्डुतनयाः सह माधवेन।
रक्तप्रसाधितभुवः क्षतविग्रहाश्च
स्वस्था भवन्तु कुरुराजसुताः सभृत्याः॥

Here though there is a prayer for the well-being of the Kurus, the pun on the words रक्त (devotion and blood) विग्रह (fight and body) and स्वस्थ (happy and dead) hints at their impending defeat and their bodies being maimed and blood stained as a consequence.

The third type is one based on paronomasia, śleṣa. This type may be called the best of all the four as it demands a careful composition of the dialogue on the part of the dramatist. Bharata speaks of it as a dialogue, carrying double meaning which suggests the course of the play. Examples of this type are numerous. The Nāṭyadarpaṇa illustrates it from the Mudrārākṣasa. We get a conversation here between two persons. One of them comes all of a sudden and makes a remark which shows that he has no knowledge of what has just been uttered or thought of by the other person but is conveying some information or expressing some thought which will serve his own purpose. In the Mudrārākṣasa we find Cāṇakya anxiously thinking about as to how to subjugate Rākṣasa. While he soliloquizes 'Will the wicked Rākṣasa be captured?' a messenger enters and says 'O sir, captured.' This statement uttered to describe entirely a different situation is made to support another:

चाणक्यः (चिन्तां नाटयन् आत्मगतम्) — अपि नाम दुरात्मा राक्षसो गृह्येत।
सिद्धार्थकः — आर्य गृहीतः।
चाणक्यः (सहर्षमात्मगतम्) हन्त गृहीतो राक्षसः। (प्रकाशम्) भद्र को ऽयं गृहीतः?
सिद्धार्थकः — गृहीत आर्यसन्देशः। तस्मादागच्छामि कार्यसिद्धये।
चाणक्यः — (साकूतमिदं लोकस्यैव विलक्ष्य) आत्मगतम्। अस्तु ते कार्यसिद्धिः।

As observed by Viśvanātha the hinted sense is not necessarily auspicious for the person addressed to. He illustrates how such a statement may cause apprehension as well from the Veṇīsaṃhāra.

Duryodhana while dallying with his queen Bhānumatī refers to his thighs. At this very moment enters a messenger uttering the words: broken. The

(सर्वे उपविशन्ति)

राजा — तत्किमिति विस्तीर्णं कठिनं शिलातलमध्यास्ते देवी।
लोलांशुकस्य पवनाकुलितांशुकान्तं
त्वद्दृष्टिहारि मम लोचनबान्धवस्य।
अध्यासितुं तव चिरं जघनस्थलस्य
पर्याप्तमेव करभोरु ममोरुयुग्मम्॥
(प्रविश्य पटाक्षेपेण सम्भ्रान्तः)
कञ्चुकी — देव भग्नं भग्नम्।
(सर्वे सातङ्कं पश्यन्ति)
राजा — किं केन?
कञ्चुकी — भग्नं भीमेन।
राजा — [illegible]
भानुमती — आर्य किमनर्थं मन्त्रयसे।

कञ्चुकी (सभयम्) — भग्नं भीमेन भवतः।
राजा — धिक् प्रलापिन् वृद्धापसद कोऽयमद्य ते व्यामोहः।
कञ्चुकी — देव, न खलु कश्चिद् व्यामोहः, सत्यमेव ब्रवीमि।
भग्नं भीमेन भवतो मरुता रथकेतनम्।
पतितं किङ्किणीक्वाणबद्धाक्रन्दमिव क्षितौ॥
Standard pose
sitting up [illegible]

The juxtaposition of these two pieces of dialogue hints at a very grim reality which is to take place.

Similar but much more tasteful is the use of this type of Episode-indication by Bhavabhūti in the Uttararāmacarita. Rāma recites a verse in praise of Sītā which ends with the words "what (of Sītā) is not charming? The only unbearable thing about her is (her) separation" (यदि पुनरसह्यस्तु विरहः). No sooner does he conclude than enters the doorkeeper saying: O king, has come (to announce the arrival of an attendant) उपस्थितः, which suggests the impending separation.

The fourth variety is a slight variant of the second. It also is a statement having two senses. Here also paronomasia functions to bring about the second meaning. Bharata defines it as the use of words with a double meaning couched in well-knit poetic language: द्व्यर्थो वचनविन्यासः सुश्लिष्टः काव्ययोजितः। According to the Nāṭyadarpaṇa the second meaning should supplement the same.

The illustration given is from the Ratnāvalī. In the First Act the Vaitālika sings a song in praise of king Udayana the last line of which is: All the kings are anxiously looking up to the face of Udayana, pleasing to the eye like a ray of the moon: उत्सुकस्पृहो मुखमुदयनस्येन्दोरिवोद्वीक्षते।

This statement serves two purposes. Firstly it announces the time by a reference to the rising moon; secondly through the pun on the word उदयनस्य it serves the other purpose of introducing Sāgarikā the heroine with Udayana. The heroine indeed responds immediately to it by saying: Oh! this is that king Udayana to whom my father had destined me.

रामः — नन्वं प्रियवचना ते न क्वापि प्रयुक्तैः। (निर्वर्ण्य)

इयं गेहे लक्ष्मीरियममृतवर्तिर्नयनयो-

रसावस्याः स्पर्शो वपुषि बहुलश्चन्दनरसः।

अयं बाहुः कण्ठे शिशिरमसृणो मौक्तिकसरः

किमस्या न प्रेयो यदि पुनरसह्यस्तु विरहः॥

प्रविश्य प्रतीहारी — देव उपस्थितः।

रामः — अयि कः?

प्रतीहारी — आसन्नपरिचारको देवस्य दुर्मुखः।

रामः (स्वगतम्) शुद्धान्तचारी दुर्मुखः। स मया पौरजान-पदेष्वपसर्पः प्रेषितः। प्रकाशम् आगच्छतु।

सागरिका — (श्रुत्वा सहर्षं परिवृत्य राजानं सस्पृहं पश्यन्ती) कथमयं स राजा उदयनो यस्याहं तातेन दत्ता। तत्परप्रेष्यभावदूषितमपि मे जीवितमेतस्य दर्शनेने-दानीं बहुमतं संवृत्तम्।

Thus all the Episode-indications have in them the general characteristic of informing the audience of something that is to take place in future, good or bad, auspicious or inauspicious. Since such information is not supplied directly but demands an intellectual awareness of the audience the Episode-indications give a special pleasure to the connoisseur. This quality of adding charm to the easy flowing plot is the reason for describing it as the embellishment मण्डन or अलंकार of the drama.

Dramatis Personae

Bharata divides human beings into 3 basic groups of the first rate (uttama), the second rate (madhyama) and the third rate (adhama). Of these the hero should always belong to the first rate. He must be self-controlled (dhira) who again is classified into 4 types: the Vehement (उद्धत) the Light-hearted (ललित), the Exalted (उदात्त) and the Calm (प्रशान्त). According to him the gods are of the Vehement (उद्धत) type, the kings Light-hearted (ललित) type, the commanders and the ministers of the Exalted type (उदात्त) and the Brahmanas and the merchants of the Calm (प्रशान्त) type.

It appears that barring the gods, i.e. the Vehement Type all the other types of the hero may be chosen for the Nāṭaka. Although this interpretation of the term Exalted widens the scope of the Nāṭaka, relating it with all sorts of human characters, later theorists do not accept it. Dhanañjaya who ~~accepts the~~ represents them defines the four types differently and allows only the self-controlled and Exalted (dhīrodātta) hero to the Nāṭaka.

Of the other varieties the Prakaraṇa is allotted the calm type and so it may have a Brahmin, a merchant, a minister or a priest as the Hero. The Nāṭikā is to follow the Nāṭaka in respect of the hero and so has a king of the Light-hearted type as its hero. The Samavakāra, the Ḍima and the Vyāyoga are allotted Heroes of the Exalted type. The first two are to have respectively 12 and 16 such heroes and the Vyāyoga may have either a royal sage or many heroes like those of the Samavakāra. The Īhāmṛga has only one variety, the Vehement type, i.e. the gods. The Vīthī on the other hand may have any of the four types as its hero but the number of heroes should be ~~stricted to~~ restricted to one or two. The Aṅka should have no divine character as the hero, i.e. it may have any of the four types excepting the Vehement. The Prahasana and Bhāṇa are given to third rate characters.

The Bharatavākya

Just as a Sanskrit drama begins with prayer so must it conclude with a similar prayer! The hero, attaining the fulfilment of his desires, prays for peace and prosperity to all. This prayer is in verse and is called the Bharatavākya. The inclusion of the name Bharata is designed to enshrine the hallowed memory of the illustrious originator of the drama.

Bharatavākya has not been mentioned by name in any of the dramatic treatises. The [illegible] plays, to the last

verse of every play, always a prayer of the hero for the prosperity of the people in general. This prayer comes as a rule on response to a deity or sage who, being pleased with the hero, asks him to pray for some boon. So comes the prayer [illegible]. Some [illegible] the final success of Bharatavakya. It celebrates the final success of the hero and, by invoking the blessings of God, pleases the audience in general. The deity or the sage as the case may be, by showering boons and benedictions on the hero, gets the respectful appreciation from the audience. In addition, the [illegible] the drama with universal appeal by emphasizing the fact that in the world the good and the righteous are duly rewarded.

Use of Language

According to Bharata the king, the queen, minister, the Purohita and such others, in short, those who belong to the upper class should converse in Sanskrit, though sometimes they may express their feelings in Prakrit. [illegible] the [illegible] [illegible] in the street should speak in Prakrit. Different types of characters belonging to different social strata are not to speak in the same tongue. The dramatist must give them such language as befits them and their station in life.

Conventional ways of speech:

While [illegible] to life or a certain kind of approximation to realistic representation is emphasized in respect of the use of language, dramatic conventions allowed such devices as are typical to drama and very useful. These are enumerated by Bharata as speaking to the sky (आकाशे वक्तव्य or आकाशभाषित), soliloquy (आत्मगत), confidence (अपवारित) and personal address (जनान्तिक). The nature and the utility of these forms of conventional speech deserve special attention as these are almost invariably used by all the playwrights.

Speaking to the sky (आकाशभाषित)

[illegible] is a talk with an imaginary person beyond the stage, in which questions and answers are both given by a single person. The man on the stage is supposed to see and talk to one who is [illegible]. He anticipates the answer and by giving it out helps the unravelling of the plot.

The Soliloquy (आत्मगत)

It helps the playwright in disclosing a character's personal feelings [illegible] [illegible]. It is an expression of one's own desires and ideas to one's own self.

Confidence and Personal address (अपवारित and जनान्तिक)

These two types of speech are designed to give out some secret information or a matter of deliberation and feeling by one to another in the presence of many. As in the soliloquy, in confidence and personal address two persons [illegible] [illegible]

are addressed are supposed not to hear what has been said. Bharata prescribes for both these modes of speech a particular gesture of hand Tripatāka, i.e. three out stretched fingers which is indicative of the exclusion of those who are not supposed to hear the confidence.

The distinctive features of these two are not, however, very clear. Abhinavagupta refers to a view which appears to distinguish the two. According to it, although both these modes of speech belong in general to the Personal Address category, both being spoken in the presence of others (Sanātha) to a particular person exclusively, the intention of the speaker in the case of a Confidence is to all others to hear it if they so desire. [Authors] of the Nāṭyadarpaṇa, Sāgaranandin and Dhanañjaya try to bring out the distinction each in his own way. In short, a Personal Address relates to some serious deliberation or strong feelings of the speaker, and Confidence to some secret information. In the former the speaker should make the gesture of three out-stretched fingers and in the latter, to bend over to the side of the person addressed. Although strict adherence to this prescription is not observed in the plays, both the modes of speech have been widely used.

The two Practices

For the performance of the drama, Bharata discusses two practices, the Realistic (लोकधर्मी) and the Conventional (नाट्यधर्मी). According to him if a play depends upon natural behaviour (in its characters) and is simple and not artificial and has in its (plot) professions and activities of people and has (simple acting and) no playful flourish of limbs and depends on men and women of different types, it is called Realistic. The Conventional practice on the other hand has some of those ~~practices~~ elements that are prohibited in the Realistic, e.g. the appearance of inanimate things used by people as of [illegible] ~~etc~~, aerial car, weapon etc. as endowed with human qualities, the changing of the role of the same person, the playful movement of characters, the artificial representation of strong feelings, the hearing of what has not been uttered at all and non hearing of words uttered in proximity and such other extra normal things, ~~constitute Conventional practice~~. The dramatist is to use his discretion in determining how much of Conventional means should be employed. It is to be noted that an excess of the Realistic may equally mar the play as an excess of the Conventional. The former would render the play too matter of fact and the latter too artificial.

Types of Gestures or acting अभिनय

आङ्गिक, वाचिक, आहार्य, सात्त्विक.

Stage Conventions.

Drama being connected with the stage and acting there are many difficulties regarding its presentation. In the ancient times the stage was much simpler than today. The dramatist had to depend much upon the dialogue which he had to conceive in such a way as to give an idea of the background of the scene. Too many men could [illegible] not possible to show a battle, a siege, an elephant or the

or a chariot on the stage. To solve this difficulty the convention of not presenting these before the audience came into being. The number of non-presentables has changed from time to time but Bharata can be well appreciated even today for his general verdict of not presenting the following which are practically unmanageable on the stage. Bharata rules out the presentation of a battle, loss of a kingdom, death, the siege of a city, and forbids the introduction of a chariot, an elephant, a horse and a palace on the stage. It has been observed that in order to avoid over crowding on the stage the convention of a limited number (three or four) of persons at a time also came into being.

The Sāhityadarpaṇa provides a long list of non-presentable objects or subjects. This list can be held to be the last one as, after Viśvanātha, no treatise on dramaturgy worth any notice was composed. According to the Sāhityadarpaṇa the following are non presentable on the stage:

calling from afar, murder, fighting, revolt of a kingdom or a province or the like, marriage, eating, cursing, excretion, death, intercourse, and such other reproachable acts biting, nailing, sleeping, kissing etc., the siege of a city, bathing and anointing the body.

The Theatre Hall

Bharata in the Nāṭyaśāstra has given the types of description of the theatre hall, one from the point of view of its structure and the other from the point of view of its size. He divided it into three categories from the point of view of structure: Vikṛṣṭa, Caturasra and Tryasra:

प्रेक्षागृहाणां सर्वेषां त्रिप्रकारो विधिः स्मृतः।
विकृष्टश्चतुरस्रश्च त्र्यस्रश्चैव प्रयोक्तृभिः॥

Vikṛṣṭa

It is a hall which is rectangular.

Caturasra

It is a square type of hall of 32 arm-lengths: हस्ता द्वात्रिंशदेव तु।

Tryasra

It is a triangular hall with all the three angles of equal size.

From the point of view of size also the theatre hall has been divided into three types: Jyeṣṭha, Madhyama and Avara. Jyeṣṭha which covers much area, Madhyama the medium size and Avara which covers much less space.

Each of the three types the विकृष्ट, चतुरस्र and त्र्यस्र may have three divisions of ज्येष्ठ, मध्यम and अवर. There would thus be nine types of the theatre hall:

विकृष्ट – (1) ज्येष्ठ विकृष्ट (2) मध्यम विकृष्ट (3) अवर विकृष्ट
चतुरस्र (1) ज्येष्ठ चतुरस्र (2) मध्यम चतुरस्र (3) अवर चतुरस्र
त्र्यस्र (1) ज्येष्ठ त्र्यस्र (2) मध्यम त्र्यस्र (3) अवर त्र्यस्र

Out of these it is the medium size hall which is considered to be the best:

प्रेक्षागृहाणां सर्वेषां तस्मान्मध्यममिष्यते।

In the very big hall the words would ~~become~~ and become indistinct and their meaning would get unclear. [if spoken slowly, if spoken loudly the sound will break] A small hall will not be able to accomodate even a reasonable number of persons. ~~may be difficult to be accomodated~~

~~The measurement of the theatre~~ The measurement of the halls could be done by hand, hasta or by a rod, daṇḍa. Jyeṣṭha type of hall is of 108 hands or rods, Madhya of is of half the number of them, i.e. 64 hands or rods, and Avara also called Kanīyas is of half the number of 64, i.e. 32 hands or rods. On the basis of measure, if it is hand or rod, the theatre hall will be of 18 types.

Stage or Raṅgapīṭha or Raṅgaśīrṣa

Bharata explains the use of six types of wood in the construction of the stage. Where the six different types of wood are to be used Bharata has not explained. Some commentator has explained their use in pillars, some in the wooden planks in the ceiling. More likely they were used in ceiling for there cannot be any place for pillars on the stage.

— [illegible]

Behind the stage is the Green Room, the Nepathyagṛha, comparatively at some height. Thereby it is known as the head, śīrṣa, of the theatre hall. There are two gates for entry into it from the hall to the Green Room or exit from it; probably one was used for entry and the other for exit.

Bharata enjoins the use of black earth for the construction of the platform. The earth should be free from stone pieces or gravel and should be properly ploughed for making it smooth with the help of the white bullocks. The labourers bringing in the earth or cleaning it should not have among them anybody who has some kind of deformity in body. No ladies shall be engaged in this type of work.

The stage should not be so constructed as to be higher up in the middle and lower on the sides, like the back of a tortoise. It should be even like a clear mirror.

For the theatre hall it is enjoined it should be of two storeys. It should have only small windows, so that not much air may pass in and the voices of the songs etc. may be audible without difficulty. The walls should be nicely white-washed & should carry on them different types of paintings depicting charming scenes of make up of men and women or trees, creepers, shrubs, mountains, hills, rivers, etc.

Definitions of the different types of Drama

नाटक:

[illegible]

नाटकं ख्यातवृत्तं [illegible]

एक एव भवेदङ्गी शृङ्गारो वीर एव वा॥

पञ्चाङ्कमेतदवरं दशाङ्कं नाटकं परम्।

When it has five Acts it is (kind of drama) a lesser Nāṭaka, when it has ten Acts a greater. — Thus a regular Nāṭaka has five Acts; one with ten Acts such as Rājaśekhara's Bālarāmāyaṇa is called Mahānāṭaka.

Prakaraṇa

अथ प्रकरणे वृत्तमुत्पाद्यं लोकसंश्रयम्।
अमात्यविप्रवणिजामेकं कुर्याच्च नायकम्॥
धीरप्रशान्तं सापायं धर्मकामार्थतत्परम्।
शेषं नाटकवत् सन्धिप्रवेशकरसादिकम्॥

In Prakaraṇa the action should be invented and should take place on the earth. The hero should be either a minister, a Brāhmaṇa or a merchant (of the type known as) self controlled and calm (Dhīrapraśānta or Dhīraśānta) undergoing misfortune, and with virtue, pleasure, and wealth as his chief objects. The remaining (features) — Junctures, Introductory Scenes, Sentiments and the like — are as in the Nāṭaka.

नायिका तु द्विधा नेतुः कुलस्त्री गणिका तथा।
क्वचिदेकैव कुलजा वेश्या क्वापि द्वयं क्वचित्॥

कुलजाभ्यन्तरा बाह्या वेश्या नातिक्रमोऽनयोः।
आभिः प्रकरणं त्रेधा सङ्कीर्णं धूर्तसङ्कुलम्॥

(In the Prakaraṇa) the heroine may be of two kinds: the high born in the other or a courtezan. In some plays [there should be] only the highborn woman; in some other plays, courtezan, in some plays, both. [A courtezan in the Taraṅgadatta a play not extant; a high-born woman in the Puṣpadūṣitaka, a non-extant play, of both kinds in the Mṛcchakaṭika] The high born woman should be indoors, the courtezan without; and the two should never meet. Because of these varieties of women heroine the Prakaraṇa is of three kinds (i.e. Śuddha with the wife as heroine, Vikṛta with the courtezan, Saṅkīrṇa with both).

Nāṭikā

In the Nāṭikā the subject is taken from the Prakaraṇa and hero who is a renowned king and is of the type known as self-controlled and light-hearted (Dhīralalita) from the Nāṭaka. The principal sentiment is Śṛṅgāra Erotic. There are four Acts in it and an abundance of women. There is an endless variety [illegible] according to its having one, two or three Acts. In it the eldest wife is the Queen, experienced, of royal lineage, serious, the union of the hero is brought about because of her consent. The heroine is of the same kind, (of royal lineage), inexperienced and is charming & exceedingly fascinating.

Bhāṇa

This a kind of drama in which a clever single parasite describes roguish exploits engaged in by himself or by some one else. He has to make remarks conveying information by conversation with imaginary persons. The sentiments are generally heroic or erotic. Generally the eloquent style in it is employed. The subject which is invented by the author is treated in a single Act. It has two Junctures the Opening, Plot and the Conclusion (Nirvahaṇa) and also the sub divisions of the Gentle Dance (Lāsya).

Prahasana

The regular (Śuddha) Prahasana contains heretics, Brahmanas and such other characters, servants, serving maids and parasites. It is performed with appropriate costume and language and is full of comic speeches.

The modified (Vikṛta) Prahasana contains eunuchs, chamberlains & ascetics represented with the dress, speech of lovers and the like. The mixed (Saṅkīrṇa) Prahasana is so called because of the admixture of the features

Behind the stage is the Green Room, the Nepathya-gṛha, comparatively at some height. Thereby it is known as the head, śirṣa, of the theatre hall. There are two gates for 'entry ~~from~~ from the hall to the Green Room or exit from it'. Probably one was used for entry and the other for exit.

Bharata enjoins the use of black earth for the construction of the platform. The earth should be free from stone pieces or gravel and should be properly ploughed for making it smooth with the help of the white bullocks. The labourers bringing in the earth or cleaning it should not have among them anybody who has some kind of deformity in body. No ladies shall be engaged in this type of work.

The stage should not be so constructed as to be higher up in the middle and lower on the sides, like the back of a tortoise. It should be even like a clear mirror.

For the theatre hall it is enjoined it should be of two storeys. It should have only small windows, so that not much air may pass in and the voices of the songs etc. may be audible without difficulty. The walls should be nicely white-washed & should carry on them different types of paintings depicting charming scenes of the make up of men and women, of trees, creepers, shrubs, mountains, hills, rivers, etc.

Definitions of the different types of Drama

नाटक:

नाटकं ख्यातवृत्तं स्यात् पञ्चसन्धिसमन्वितम्।
एक एव भवेदङ्गी शृङ्गारो वीर एव वा॥
पञ्चाङ्कमेतदवरं दशाङ्कं नाटकं परम्।

When it has five Acts it is [kind of drama] is a lesser Nāṭaka, when it has ten Acts a greater. — That is a regular Nāṭaka has five Acts; one with ten Acts such as Rājaśekhara's Bālarāmāyaṇa is called Mahānāṭaka.

Prakaraṇa

अथ प्रकरणे वृत्तमुत्पाद्यं लोकसंश्रयम्।
अमात्यविप्रवणिजामेकं कुर्याच्च नायकम्॥
धीरप्रशान्तं सापायं धर्मकामार्थतत्परम्।
शेषं नाटकवत् सन्धिप्रवेशकरसादिकम्॥

In Prakaraṇa the action should be invented and should take place on the earth. & one should make the Hero, a minister, a Brāhmaṇa or a merchant [of the type known as] self-controlled and calm (Dhīra-praśānta or Dhīra-śānta) undergoing misfortune, and with virtue, pleasure, and wealth as his chief objects. The remaining [features] — Junctures, Introductory Scenes, Sentiments and the like — are as in the Nāṭaka.

नाटिका [illegible] स्त्रीप्राया चतुरङ्किका।
[illegible] कुलजा [illegible] नायिका [illegible]॥

कुलजाभ्यन्तरा बाह्या वेश्या नातिक्रमोऽनयोः।
आभिः प्रकरणं त्रेधा सङ्कीर्णं धूर्तसंकुलम्॥

(In the Prakaraṇa) a heroine may be of two kinds: the high born or the other kind or a courtezan. In some plays [there should be] only the high born woman; in some other plays, courtezan, in some plays, both. (A courtezan in the Taraṅgadatta, a play not extant; a high-born woman in the Puṣpadūṣitaka, a non-extant play; of both kinds in the Mṛcchakaṭika.) The high born woman should be in doors, the courtezan without; and the two should never meet. Because of these varieties of women heroine the Prakaraṇa is of three kinds (i.e. Śuddha with the wife as heroine, Vikṛta with the courtezan, Saṅkīrṇa with both).

Nāṭikā

In the Nāṭikā the subject is taken from the Prakaraṇa and hero who is a renowned king and is of the type known as self-controlled and light-hearted (Dhīralalita) from the Nāṭaka. The principal sentiment is Śṛṅgāra Erotic. There are four Acts in it with an abundance of women. There is an endless variety with accordingly to its having one, two or three Acts. In it the eldest wife is the Queen, experienced, of royal lineage, so that the union of the hero is brought about because of her consent. The heroine is of the same kind, (of royal lineage), inexperienced and is charming & exceedingly fascinating.

Bhāṇa

It is a kind of drama in which a ~~clever~~ clever single parasite describes roguish experiences engaged in by himself or by some one else. He has to make remarks conveying information by conversation with imaginary persons. The sentiments are generally heroic or erotic. Generally the eloquent style in it is employed. The subject which is invented by the author is treated in a single Act. It has two Junctures the Opening, plot and the Conclusion (निर्वहण) and also ten sub-divisions of the Gentle Dance (Lāsya).

Prahasana

The regular (Śuddha) Prahasana contains heretics, Brahmins and such other characters, servants, serving maids, and parasites. It is performed with appropriate costume and language and is full of comic speeches.

The modified ~~Pra~~ (Vikṛta) Prahasana contains eunuchs, Chamberlains & ascetics represented with the dress and speech of lovers and the like. The mixed (Saṅkīrṇa) Prahasana is so called because of the admixture of the [features

of action and is filled with rogues.

Dima

In it the subject must be well-known. All the styles except the Gay one (Kaisiki) may be used. Its heroes, 16 in number may be gods, Gandharvas, Yakshas etc. It contains the six excited sentiments omitting the Comic and the Erotic, the dominant principal sentiment being ~~Erotic~~ the Furious called forth by deeds of magic, sorcery, combat, wrath, excitement & the like and by eclipses of the Sun and the Moon. It has four Acts and four Junctures (No pause).

Vyayoga

The Vyayoga (Military spectacle) has a well-known subject & has as principal characters men that are well known and of the type known as Vehement. It lacks the Junctures of development and the Pause. The sentiments in it are the excited ones, as in the Dima. It should represent a combat not occasioned by a woman, as in the conquest of Parasurama. It consists of one Act and contains many male characters.

Samavakara

In the Samavakara there has to be an Introduction just as in the Nataka and other varieties of drama. The subject is to be well known and connected with gods or demons. It has all the Junctures except the Pause and all the styles with very little of the Gay style. Its heroes 12 in number of the type known as Exalted and far-famed. In its three Acts it represents three kinds of deception, the three kinds of love and the three kinds of excitement. The three kinds of deception should be those caused by the nature of the subject, by supernatural action, and by enemies.

Vithi

The Vithi is written in the Gay style & resembles the Bhana in its Junctures, subdivisions and Acts. The Erotic sentiment is to be indicated, but one should touch on other sentiments as well. The Vithi contains the part named Induction and so forth and the subdivisions, beginning with उद्घात्यक. It may have one character or two.

Utsrstikanka or Anka

In it one should develop a well known subject by means of the imagination. The permanent sentiment should be the Pathetic. The heroes should be ordinary men and the Junctures, styles and the subdivisions are like those of the Bhana and it contains lamentations of women. A battle is to be presented by means of descriptive speech and likewise with mutual victory or defeat.

Ihamrga

In an Ihamrga the story is mixed, i.e. partly legendary and partly inventive; it is divided into 4 Acts with three Junctures. The hero and his opponent may be either human or divine without restriction; both should be renowned and of that type known as self-controlled ~~and~~ and vehement, the latter committing improper acts by mistake. Though hostile intent is provoked, the battle should be prevented by an artifice. One should not present the death of a great person even though he is killed in a legend from which ~~from~~ the plot is derived.

of the search of name, with the words --"My Master, with your permission, I went (out with a ~~great~~ keen desire of finding out a (good) name. I made queries in many villages and cities, but I could not find even as much significant a name as I already have.

33. "Even Jīvaka, does not live in this world for long. He is seen having a name which has no relation with the sense. (Even) Dhanapālikā is stricken with poverty. Her name also has no relation ~~with~~ to its sense. (Similarly Panthaka also is seen bearing a name not having any relation to its sense) as he loses his path while he goes on a journey. Having observed this in connection with these three persons I have come to the conclusion that there is no significance in a name."

34. What words of advice, good for boys, you have given me, many a time, before, having full faith in them now I take them for my welfare. I shall not feel disturbed again by having too much attachment to name, nor do I want, O my lord, the change of my name any more."

35. ~~Perfection,~~ Success it is said, can verily be achieved through action. What purpose can be served by name ? What do I lose by name, which by chance may be auspicious or inauspicious. ~~Devoted to~~ Intent on ~~right~~ noble action and ~~always possessed of~~ ever adorned with the ~~ornaments of good qualities,~~ virtues, O my preceptor, I proceed to make my life ~~which I am leading as a human being make my~~ as a man completely successful ~~in full measure.~~"

36. Having said this, Pāpaka, the firmminded, the young noble student, gave up the depression caused by name, ~~was highly delighted~~ got cheered up and

engaged himself in right action. Lord Buddha of pure intellect also, finding the disciple ~~in full grown elevation,~~ thoroughly enlightened honoured him quickly with his auspicious ~~benedictions.~~ blessings.

37. The persons, who giving up their proper action believe in name only, come to trouble and cannot make any progress and ~~what can~~ perish. What can an excellent cherishable ~~xxxx~~ name, good to hear, do to a person who is defiled by sin, devoid of intellect and bereft of virtues.

38. Noble persons possessed of pure mind should always ~~do~~ perform good action. It is said that everywhere in this world object is achieve through action. No purpose can be served by name, may it be good or bad. One should learn this moral from this very short story.

39. No purpose of men is served by name only. Therefore, they should be particularly careful about virtues, and should not attach much importance to name.

40. There is a famous saying -- 'as is the name so are the qualities'. However, it should be borne in mind that (acutally) there being not much importance of name, it is not so, in every case.

41. This story, when heard, gives delight and makes us know the good qualities. One should always acquire virtues, because virtues are important and not name.

42. One should not pay particular attention to name, be it ugly or beautiful. Efforts should be made for (acquiring) eminent virtues,

and name should verily taken to be insignificant.

43. One, Verily, attains success through good action and not name, because that is inferior (to that). It is name that ~~qualifies~~ and not virtues and action. One devoted to them both attains ~~glory~~ also.

44. All this has been taught by the wise Lord Buddha of pure birth shining with high glory through this very short story.

45. The venerable Lord Buddha, who is pure-minded, compassionate and the foremost among self-controlled persons, has related this best jātaka Namasiddhi (Accomplishment of name) by name.